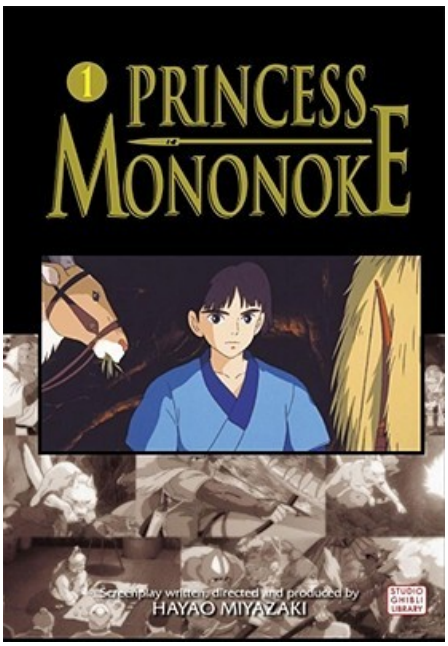

Princess Mononoke Film Comic, Vol. 1

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Princess Mononoke Film Comic, Vol. 1 Hayao Miyazaki
Set in the Japanese countryside of the lawless and chaotic Muromachi Period, PRINCESS MONONOKE is the story of a young man's quest to reconcile the powerful forces of human civilization and industry with the need to live harmoniously in the natural world. It is a time when Samurai warriors raid each others' territories whenever they sense weakness or advantage. Men and women driven from areas of conflict have begun to eke out their livings in even the most remote forests where the gods of old still rule the land.

Princess Mononoke Film Comic, Vol. 1 Details

Date	:	Published September 12th 2006 by VIZ Media LLC (first published 2000)
ISBN	:	9781421505978
Author	:	Hayao Miyazaki
Format	:	Paperback 152 pages
Genre	:	Sequential Art, Manga, Fantasy, Graphic Novels, Comics

From Reader Review Princess Mononoke Film Comic, Vol. 1 for online ebook

Kogiopsis says

This is not my favorite of Miyazaki's works, but I find I understand it better and enjoy it more as a book than as a movie- I have more time to consider the plot and characters, and I can make more sense of them.

Rebecca McNutt says

More or less a movie novel; if you're a big fan of *Princess Mononoke* you'll probably appreciate it more than most readers.

Jo says

My friend, who is an animator, recommended me to look at the work of Hayao Miyazaki, so I bought this first volume of Princess Mononoke. What can I say? If it was cheaper, I would love to get the other four volumes. Perhaps I will over time. It was very engaging and beautifully drawn, I really enjoyed it. :)

MissAnnThrope says

30 November 2012

Being a huge fan of the anime, I picked this up in hopes that it might delve deeper into the story. The beautiful art is exactly the same as the movie, but the plot does not offer anything more than what already is in the movie.

If you are a *Princess Mononoke* or Hayao Miyazaki fan, this book would be a nice addition to your collection. Otherwise, it might feel redundant alongside the movie. You can never have too much Miyazaki in my opinion, but for those trying to choose between one or the other - go for the movie!

Heidi says

Same dialogue as the movie, after reading the Nausicaa Manga I was expecting something different.

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cimaco yoshioka says

I watch the work of the Studio Ghibli since the age of 8 years old. It "Nausicaa of the Valley of Wind" to

have looked for the first time. A beautiful forest, a powerful insect, a person using the flame and the person who do not use the flame. I was impressed by the view of the world in spite of being a child and was devoted.

There is the place where "Princess Mononoke" and "Nausicaa of the Valley of Wind" go in social structure very much. I like "trendy deer of the valleys of the wind" as a work, but evaluate it if "Princess Mononoke" is higher in the meaning of the completeness of the animation markedly.

The place where the work of the Studio Ghibli is splendid is the number of sheets of the animation and accuracy of the lines of flow of the people in spite of being the richness of the color going away. There is not a distortion, and there is the fight scene of SAN and EBOSHI of the early stages of the story judging from slow motion at all precisely. The studio diyellowtail does not express human expression excessively. About an expression and movement, I express the movement of the muscle exactly.

Hayao Miyazaki drew the story of the ideal social system from an immediate early work throughout.. There was not the dictator in his world but "the life of the village" as the community was drawn by all means. I want to know how it is taken abroad about such a "life of the village".

I think that the first highlight of "Princess Mononoke" is the exchanges of a word condensed briefly of SAN and ASHITAKA. The exchanges of the word that is beautiful with simplicity are lumps of each thought not mutual understanding. I feel that there is the most beautiful.

SHISHIGAMI becomes DEIDARABOTTI by the end game of the story of "Princess Mononoke", death of SHISHIGAMI. I think that it means reckless driving of nature. I might get it with fire and iron with the retaliation to the human being who levelled nature, but I thought that SHISHIGAMI reproduced nature with own death.

I think that the story continues without a break. The world reproducing by death of God as expression of the stories to continue (there is not the = end) thinks that it is the beauty that is complete as one pattern.

I feel the thing which resembled the way of ending "paprika" of the Japanese animation work to be. The person who feels it when I like "Princess Mononoke" because it is a very good work watches "the paprika" and wants to hear the impression from the Japan foreign territory.

Nouruddin says

::Princess Mononoke's Characters::

Ashitaka

He is one of the few young men of Emishi people, who had been defeated by Yamato regime (the Japanese Emperor's government) and now live in hiding at the end of the Northern land. He is to be the leader of his people. He has the nobleness of Royal blood and great skills as a hunter. To defend his village, he shot and killed the Tatari God, but in turn, he received a curse of death. He talks little, but has a strong sense of

justice.

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San

A girl who was raised by a mountain wolf. She has an intense hatred against humans who invade the forest. With a strange mask on her face, and riding a huge mountain wolf, she repeatedly attacks Tatara Ba (the iron making place). After meeting Ashitaka, her heart sways between the Gods and humans.

Peter says

“Miyazaki’s films are also striking for their preoccupation with the environment.”—
Margaret Talbot, The New Yorker, January 7, 2005.

Dear Ms. Talbot,

If I may disturb you for a few minutes from your entertaining writing about the personal quirks and predilections of celebrities and oddballs, I would like to inform you of a few facts known to me as a student of the history and culture of Japan and having lived in Japan for the better part of a quarter of a century.

First of all, please note that the primary religion of the Japanese is Shinto, a fact that may not have been mentioned in the in-flight magazine during your flight over. Shinto holds that the world is filled with spirits, which inhabit every aspect of nature. Shinto shrines are spread throughout Japan invariably in natural, often remote, settings, and can be dedicated to the worship of woodland creatures, rock formations, waterfalls, large, ancient trees, hills, valleys, mountains and forests large and small. The belief that spirits are inherent in these natural phenomena is also seen in traditional Japanese children’s stories which are loaded with animals and spirits who rescue the weak and downtrodden, deliver justice to the powerful or simply create general nuisances. This belief in the anima of nature is not moribund. Just one month ago I attended my son’s kindergarten end of year ceremony where the only song sung was addressed to a 120 year old cherry tree in the school garden.

Though you may not have noticed during your brief sojourn here to interview the hermit-like director, Hayao Miyazaki, it is nearly common knowledge that the Japanese archipelago is home to numerous active volcanos and frequently shaken by devastating earthquakes. These represent natural environmental phenomena which some believe to be of supernatural origin. After the March 2011 earthquake which killed more than 30,000, the mayor of Tokyo warned it was a form of divine reproach.

The Japanese diet, which sustains them, consists primarily of grains, vegetables, fruits, fish and meat, all of which are part of the natural environment. The Japanese are obsessed with the preparation, taste and appreciation of nature’s bounty. Even lowly diner cooks are artisans, and processed foods are frowned on.

Weather, which nourishes the food, also brings devastating disasters, in the form of typhoons, mudslides and floods, and is paid close attention on a daily basis.

While you had no way to learn this in the hour drive from Narita Airport to your hotel in downtown Tokyo, the Japanese are well known to be admirers of the sunrise, the colors of the evening sky, all the phases of the moon and all manner of flowers and grasses, and are keen observers of the passing seasons, frequently composing poems about flowers, plants and the seasons and their feelings when experiencing them. That this predilection runs deep in their culture might be gathered by selected readings from The Tale of Genji or The Pillow Book, two works thought to be among the first writings by women in the history of literature. This tradition of paying due attention to one's natural surroundings continued on down through Japan's feudal era, exemplified by the famed Haiku poet Basho and others, and into the modern era, with the poet Takuboku Ishikawa, for example, whose most famous poem is an ode to the mountains of his home village.

In addition, although these places were probably not at the top of your list of Japanese tourist attractions worth a peek, in the summer of 1945, thousands of Japanese women, children, elderly and other non-combatants were killed nearly instantaneously when nuclear fission explosions suddenly occurred over the cities of Hiroshima and Nagasaki. The resulting radiation sickened and killed thousands more in the months and years afterwards. The process of nuclear fission and resultant radiation was thought by the Japanese to represent an aspect of the natural environment, albeit an aspect that had been twisted by humans in a way that went against the law of the natural world. This singular event of horror became a lesson burned into the minds of many Japanese about the prideful manipulation of the natural environment by humanity. As you may know, in the postwar years a metaphorical story was told of how nature rose up, in the form of a horrible giant reptile, Godzilla, and other awful sleeping monsters, and laid waste to Tokyo and other major Japanese cities.

In reality, during the three decades of rapid economic growth from the 1950s through the 1970s, many Japanese throughout the islands were sickened and even killed by industrial pollution of the air and water. This degradation by humans of the air and water included the disfiguring and lethal industrial mercury poisoning around Minamata City in Kyushu and the deadly air pollution in Yokkaichi City south of Tokyo. Japan's environmental movement grew in reaction to the human costs of environmental damage caused by industrial growth. I will not do more than mention the shock of the recent Fukushima meltdown, which, in any case, post-dates your article.

Thus, given their culture, history and present circumstances, it should be understandable to someone of your perception how the Japanese and Mr. Miyazaki, in particular, could justifiably believe that humanity's fate is linked to the natural environment, and perhaps also determined by it. Nevertheless, Ms. Talbot, you seem a bit put off by this "preoccupation," as you put it, with the environment. It appears to strike you as odd, dare I say, unnatural.

Perhaps I am reading too much into your brief aside. Perhaps you are merely alluding to the fact that Miyazaki goes beyond the traditional romance and human conflict stories in his story telling. While the human conflict and romance is there, Ghibili Studio stories frequently get behind the human story, and bring in a second, underlying story, a bigger story, of the conflict between the pride of man and the natural environment.

In this respect, Miyazaki's movies are studies in unintended consequences.

Is this theme not familiar to you, Ms. Talbot? Is there not a long line of western stories that follow this theme, of humanity overstepping its boundaries and getting into serious trouble? Beginning with the stories of the Tower of Babel and the Flood, where humanity, too big for its britches, is taken down a notch by the Creator, and in Greek tales of youth becoming fatally enamored with new technology, this theme of come-uppance is reflected in one man's deal with the devil told by Goethe and others, and in 18th century tales of

doctors experimenting with chemical enhancements unthinkingly turning themselves into criminal brutes (Dr. Jekyll and Mr. Hyde; The Invisible Man), or a brilliant chemist striving to create life who ends up creating a monster that goes on a murderous rampage which includes its creator's family (Frankenstein), and, in the late 20th century a story about government scientists creating a virus that destroys civilization (The Stand), and a series of movies about advances in computer and robotic development bringing about the singularity that destroys civilization (The Terminator).

These fictional doomsday scenarios did not appear from nowhere, they are not cut from whole cloth. Like the atomic age that spurred the Godzilla metaphor, there are real scientific developments underpinning them. A book that helped give rise to the environmental movement in the United States was written by a biologist who died of cancer shortly after its publication in 1962 (Silent Spring). The deleterious impact of industrial production on our biological environment has been documented innumerable times since, including in The End of Nature by Bill McKibben. Professors Joseph A. Tainter and Jared Diamond have written about the collapse of various civilizations that failed to regulate their interaction with the environment. Humanity may be putting itself at risk of self-extermination by overstepping, and possibly by merely continuing on its current path.

Characterizing these scenarios as alarmist, or exaggerations, may have been in fashion at one point in time. It may have been profitable. It probably still is. However, the increasing burden of CO2 in our atmosphere, the more than half century trend in global annual temperatures, and the power of our current sciences, should be at the very least a cause for concern among perceptive individuals.

The movies of Hayao Miyazaki, as you have observed, are more than merely preoccupied with the environment. Miyazaki posits a very Japanese faith in the ultimate supremacy of the environment. In his stories, nature is important, and the significance of nature is that it ultimately rescues humanity from its own folly. Gaia provides the restart button when the program of humanity crashes.

From your statement above, one can guess that you, a denizen of New York and Los Angeles, cities built on the extraction, manipulation and exploitation of the natural environment of the North American continent and well-being of divers of its erstwhile inhabitants, who likely frequents the popular restaurants, who has no doubt read many books, who probably tries to get to the beach in the summer time, and who undoubtedly has the utmost respect for the right kind of people, are not unduly "preoccupied" with the environment, and perhaps feel entertainment that depicts, and causes thoughts about, possible unpleasant future scenarios is inappropriate to our time, and perhaps even in bad taste.

I believe that Hayao Miyazaki, Jared Diamond, Joseph A. Tainter and Rachel Carson, were she alive today, among many, many others, would join me in wishing you the best of luck with that, Ms. Talbot.

Sincerely,
A Concerned Citizen

Claire says

This is not a review of this single volume, but of the series as a whole.

I'm just letting you know right now; if you already own Princess Mononoke on DVD, don't get this series. It is literally the exact same as the movie, down to the dialogue and film stills, arranged in graphic novel format. To own both the film and this series would be, in my opinion, pretty redundant.

However, if you're like me and DON'T own the film, this is an interesting way to experience Princess Mononoke. Granted, in this version one misses out on the stellar animation and magnificent film score that the movie is famous for, but it also allows the reader to stop and linger on the artwork and dialogue in a way that the relatively fast-paced film medium doesn't permit. And a story told this beautifully, with such great characters and such a balanced perspective on the man vs. nature conflict, is definitely worth lingering on.
